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2013

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**In Between: A Journey of Cultural Integration**

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**In Between: A Journey of Cultural Integration**

**by**

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**Thesis**

Presented to the Faculty of the Graduate School of

The University of Texas at Austin

in Partial Fulfillment

of the Requirements

for the Degree of

**Master of Fine Arts**

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**May 2013**

## **Dedication**

This project is dedicated to Matthew Hull for his patience, encouragement, and unconditional support.

## **Acknowledgements**

First and foremost, I would like to thank my key collaborators- Eric Gazzillo, Stephanie Busing, and Nicole Ciesinski- for their enthusiasm, support, and dedication to the success of this project. I also would like to thank my creative team members- Danielle Wright, Rachel Bennick, Danica Salazar, Samantha Kuh, Rikki Perez, Kara Konop, and Ryan Belock-who contributed great amount of their creativities and talents.

I would like to thank my advisors and mentors- Ray Charles Otte and William Bloodgood- for their unwavering support. I would especially like to express my gratitude to Richard Isackes for encouraging and challenging me to grow as an artist.

## **Abstract**

### **In Between: A Journey of Cultural Integration**

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The University of Texas at Austin, 2013

Supervisor: Richard Isackes

In Between: A Journey of Cultural Integration is a multimedia art installation that tells the story of a Korean girl's cultural integration journey. The story was inspired from my personal experience of moving from South Korea to the U.S. In the 12' x 14' room, the narrative was delivered by media. The story was introduced by the projected text of a diary on a book in the middle of the room. The images that were projected on all four walls enhanced the narrative. The each viewer was forced to experience the installation alone and experience the loneliness of the journey.

The successful collaboration between scenic and media was important for creating a cohesive design for this project. I worked with several projection designers to create the narrative development. Throughout the process, the boundary between scenic design and media design became blurry and I and my collaborators became a creative team as a whole.

This project was intended to share my personal story of cultural integration with a broader audience by inviting them to have a different perspective view towards the

immigration community in America. It also became my personal challenge to create a space that could tell a story without an actor.

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## **FEELING “IN BETWEEN”**

A couple of years ago, when I was talking on the phone with my parents in Korea, I noticed something strange. I was having difficulty remembering Korean words and repeatedly had to ask my parents what the Korean equivalent of English words were. I could not believe that I was forgetting the language that I had spoken for all of my life. I never thought I could forget the vocabulary of my first language. This event was confusing and provoked fear in my heart. It was a lonely feeling to realize that I was slowly forgetting my first language. Struggling with both Korean and English made me feel like I was neither Korean nor American. I felt like I was without a language and did not belong to either culture.

Eight years ago, I moved to the United States of America from South Korea. At that time I was seventeen, I was not fluent in English, and I was unfamiliar with American culture. The adjustment to my new environment was a difficult experience. What was obvious and normal to me was not necessarily the same to my American acquaintances. This discovery was unsettling and made me feel lost. I realized I was not only different on the outside, but also different deep within myself. My cultural differences attracted attention, and I hated this, because it felt like people considered me naïve and ignorant. I constantly tried to hide my Korean identity and be more “American” because I thought that was the best way to adjust to the new culture and survive.

My effort to invent myself as a different cultural being did not help me to adjust to the new culture; rather, it pushed me further away from my own culture and made me feel even more detached. When I visited my family in Korea after being in America for a while, it became apparent that I was also drifting away from my Korean past. I was unable to relate to my Korean friends, and I even felt a cultural gap with my family. I found myself trying to readjust to Korean culture.

Even though I was aware of the gap I had with both cultures, it was not until I began graduate school that I started asking myself “Who am I and where do I belong?” Studying theatre with a majority of American-born peers increased my alienation. When we discussed plays, I noticed that I grasped different values and related to the stories in unique ways. Thankfully, this artistic community did not consider my difference to be negative--it was just what made me who I was.

As I became more aware of my bicultural identity, I started noticing people around me who were going through a similar identity crisis. One day, I read an article in a local newspaper written by a high school student who was a Korean immigrant living in Texas. He had moved to the United States as a pre-teen because of his parents’ business. He had had to adjust to a new culture and lifestyle, and described the feeling of being a Korean growing up in America as being “in between” two cultures. Even now, he was having a hard time identifying himself as either Korean or American.

Oddly, it was a pleasant discovery to find out that someone else shared my cultural identity issues. “In between” was the perfect way to describe the confusing and lonely feeling that I had. It was a relief to find a vocabulary that could explain the

overwhelming emotion I felt. I quickly became attached to the phrase “in between,” and used it to explore this new phase of my life.

## EXPRESSING CULTURAL IDENTITY THROUGH ARTS

Soon after, I came across a website that featured an exhibition at the Smithsonian Institution entitled “Asian American Portrait of Encounter.” This exhibit displayed the diversity of contemporary Asian American identity through the works of seven visual artists. These artists spoke about their identities in visually striking and emotional ways. Among the seven exhibits, I was drawn to the work of Hye Yeon Nam.

Hye Yeon Nam is a female artist who came to the United States to study art. Being a woman, she became highly aware of the different expectations of appropriate behavior for women in Korea and the United States. She created a four-part video which addressed the awkwardness she felt being in the United States as a Korean woman.



Illustration 1: *Self Portrait*, Hye Yeon Nam

Her self-portrait consists of four awkward transformations of daily activities. In the first, she is eating cherry tomatoes on a plate with a long flat stick. It is difficult for

her to pick up the small tomatoes with the stick and she seems to be feeling pain in her shoulder and in the hand that is holding the stick. In the second video, she is sitting at a table in a restaurant. The chair has shorter front legs than back legs making it slant forward. She constantly keeps sliding forward and having to readjust her posture. In the third video, she is walking in the crowded street with two long wooden planks on her feet instead of shoes. The wooden planks cause her to walk awkwardly and they make loud noises when hitting the concrete. Some people notice her weird shoes and turn their heads to look at her. The last video shows her drinking orange juice out of a broken glass. The glass is missing the bottom and when she pours juice in the glass, most of it spills on the floor. She drinks what little is left in the glass and tries again to pour more juice into the same glass.

There are many Asian American artists like Hye Yeon Nam who express the struggle and challenge of being different. She feels lonely and awkward in her new culture, especially when she is noticed by others because of her uniqueness. She has to live with being different from the majority of people around her; therefore, she has to constantly adjust to the new environment with all of its unfamiliar stimuli. Without any words, she communicates her issues in the video. Discovering these artists has made me feel less lonely and shy about the struggle that I am going through. When I found her work, I was motivated to create a similar art project myself.

Once I had fleshed out a thematic framework and inspiration for my design, I found a collaborator who was willing to work with me on this project. Her name was Nicole Ciesinski, and she was an undergraduate student who was focusing on scenic

design and media design. More importantly, she was also a bicultural person like me. She was born to an American father and a Korean mother, and grew up in Korea until she came to Texas for her college education. When she was in Korea, she went to a foreigners' school on an American military base with a lot of non-Korean students.

Even though her background was quite different than mine, we shared the same feeling of being “in between.” She looked Korean, despite having an American father, and was more familiar with Korean culture than American culture because she had spent most of her life in Korea. However, being around her American father and non-Korean friends in her school made her somewhat different from typical Korean teenagers who go to Korean schools, which was in itself a little alienating.

Her background was very interesting to me, and I was surprised by the fact that she went through a very similar cultural integration as I did when she moved to America. I was sure that we could be a part of a collaborative team and share our past and present experiences, together making this project more meaningful to both of us.

## **DESIGNING IN BETWEEN: A JOURNEY OF CULTURAL INTEGRATION**

I wanted to make something that expressed my personal experience in America-- to share my story and use the project as a catalyst to re-evaluate my bicultural identity. Moreover, I wanted to introduce American audiences to a different perspective towards the immigrant community, and invite them to feel the emotions that I felt while going through the cultural adjustment.

As I am a student of theatrical design, I naturally wanted to deliver the story in theatrical form. This did not mean that I wanted to create a traditional play with a script and actors, however. I believe that theatre can take a different form than that, and that what people normally expect, a play with actors in costumes on a set, is only the beginning of theatrical expression. I wanted to explore my belief further with this project, but could I deliver my story effectively using a different, less straightforward form of theatre? I found the answer soon, and from an unexpected source.

### **THE EMOTIONAL SPACE PROJECT**

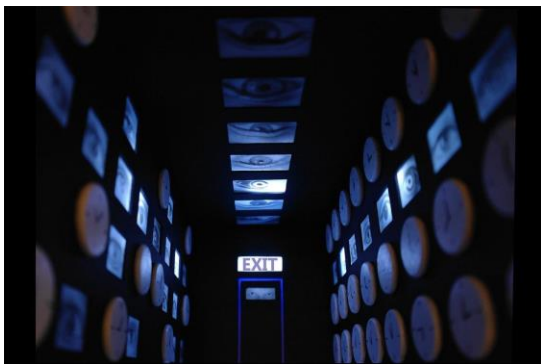


Illustration 2: The Emotional Space Project



I was enrolled in a studio class with Professor William Bloodgood when I discovered the inspiration for the next part of my project. In this class, he gave me an assignment to design an “emotional space.” The goal of this assignment was to design a physical space that could evoke certain emotions in people who occupied the space.

I designed a space in scale model called “Graduate School,” a long rectangular room filled with video monitors and clocks. Each monitor played a close-up image of an eye, and the clocks made “tick-tock” noises in all different rhythms. The entrance door at the end locked behind the audience, so their only choice was to walk through the entire length of the room in order to reach the exit door and escape. I also included sound in the space, composed of a crowd’s whispering and laughing.

The feedback I got from my colleagues and my professor was a pleasant surprise. I expected people to be confused, and I had readied myself to explain what the space was about. However, most responses I got were worded less analytically, with my colleagues saying things like, “I feel like \_\_\_\_\_. I felt this way when I did or was \_\_\_\_\_” in the questionnaire that followed. What went into those blanks was different for everyone, even though the first blank was a similar emotion for most people. What was important to me about these responses was that people felt certain emotions, and they connected those emotions to their own experiences in the past. I had been successful in creating an emotional landscape three-dimensionally.

Here was my answer: yes, I could create a non-traditional theatrical event that still told an effective story. Without words, I was able to evoke emotions in my audience participators, and the emotions became inspirations for the stories they shared. The result

of this project generated my exploration of the idea of “a space that conveys feelings and tells a story through the non-verbal emotional reaction of the audience.”

### **STARTING FROM A STORY**

Robert Edmond Jones stated in his book, *The Dramatic Imagination*, “A stage setting has no independent life of its own. Its emphasis is directed toward the performance. In the absence of the actor it does not exist (Jones, 70).” I agree with him because, as a working scenic designer, I design my sets to serve the play and performers, not to stand by themselves.

However, with my project I wanted to push against his idea, despite my agreement with him. I challenged myself to create a set that could stand alone without performers, yet still deliver a story. Ironically, how I would eventually achieve this goal was by always keeping in mind Jones’s advice, namely that “A good scene is something seen, but it is something conveyed as well: a feeling, an evocation (Jones, 26),” and “A setting is a presence, a mood, a warm wind fanning the drama to flame (Jones, 26).”

My biggest concern was how to get the audience to relate to my experience. How would people with different ethnic backgrounds understand the story? After all, it is the story of a Korean girl. Even if I succeeded in evoking the emotions that I felt through my cultural journey, those emotions may have different meanings for my American audience.

In order to not limit my audience’s ability to relate to the fundamental experience of my work, I decided to create a new story based on the experience of my cultural integration. Nicole and I worked with a creative writer, who was an American peer, to

invent a story in a fantastical world not limited by any specific culture. We were hoping that the audience would find it easier to relate to a fantasy rather than to my personal story.

However, filtering the story through a person who does not share a similar experience made this new story depart from the original intent to express the experience of cultural integration. Even for me, the fantasy story was difficult to relate to and muddled my initial inspiration. If I could not relate to the story, what was the point of doing the project?

#### **STARTING FROM EMOTIONS**

I had to discard this story and rethink the project. Since I was creating a room which would evoke emotions, I decided to focus on the emotional experience of integration rather than the story. I divided my cultural integration journey into four distinct emotional stages. The four emotions were excitement, fear, insecurity, and acceptance.

I designed four different rooms for those four emotions, and then renamed the four rooms after action words in order to not influence the audience's' emotional reaction to the space by displaying the text of the emotion that I experienced. The four rooms were renamed Knocking, Entering, Hiding, and Recognizing. These actions were essentially what caused the emotional reactions in each stage, but did not instruct the audience how to feel.

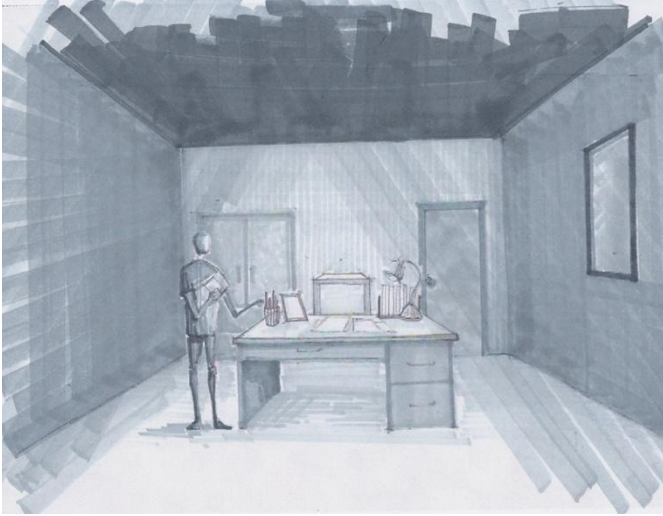


Illustration 3: The First Room, “Knocking”



Illustration 4: The Second Room, “Entering”



Illustration 5: The Third Room, “Hiding”



Illustration 6: The Last Room, “Recognizing”

The first room, “Knocking,” would describe the excited anticipation of a young Korean high school girl venturing out into a brave new world. The second room, “Entering,” would be the room that would evoke anxiety and discomfort, personal feelings that I experienced in the struggle to find my identity somewhere between being Korean and American in this new culture. The third room, “Hiding,” would depict the isolation caused by feelings of depression and insecurity associated with self-identification. The final room, “Recognizing,” would reflect my current state as a bicultural person who embraces both a Korean identity and a new identity shaped by my new culture.

My intention was to control the audience experience by letting them go through these four rooms in a sequential order in order to complete the emotional journey. However, I perceived a problem with this design. In focusing on the emotional experience rather than the narrative, it was difficult to connect the rooms together into a unified story.

#### **POWERFUL NON-BEING STAGE**

I remembered Robert Edmond Jones’s example of a powerful non-being stage design. He imagines an ordinary empty drawing room. Then, he imagines the same drawing-room arranged and decorated for a Christmas party for children. He points out that the room is not complete as a room, as the children are not in it. Now, imagine that there is a storm and the children cannot come. “The scene on the stage is filled with the feeling of expectancy. It is like a mixture of chemical elements held in solution. The actor

adds the one element that releases the hidden energy of the whole. Meanwhile, wanting the actor, the various elements which go to make up the setting remain suspended, as it were, in an indefinable tension. To create this suspense, this tension, is the essence of the problem of stage designing (Jones, 72).”

As Jones suggests, I wanted to create a powerful non-being set. I wanted to fill my space with the feeling of *expectancy*. I wanted my space to be like the decorated drawing room that will be finally complete when the children arrive, but here, the necessary children would be my audience.

I went back to the beginning of my journey--my home and my room in Korea. It was the last place that I truly felt completely Korean. Having left behind a lot of my Korean culture in this room, I realized how much I really missed my room. I wanted to recreate the room and let the audience complete the space by visiting what is now only in my memory.

## **CREATION OF IN BETWEEN: A JOURNEY OF CULTURAL INTEGRATION**

My intention was not to create an exact copy of my old room. The physical space, after all, was only going to be a skeleton structure. I wanted a projection to add flesh to this skeleton, and also carry the audience out of the room to the new world that I am living now.

### **COLLABORATION BETWEEN SCENIC AND MEDIA**

In order to create a truly integrated design between the scenery and media, my collaborator, Eric Gazzillo, who is an MFA integrated media student, and I decided to work together from the beginning of the process. We thought that if both the scenic designer and projection designer collaborate beginning with building the essential narrative of the installation, we would successfully create an integrated multi-media art where neither the set nor the projection was “added on” to the other visual element.

The design process started with the installation script. This installation script was to help us not to stray away from the story and emotions of the journey and force us to visualize the physical space. Eric and I built the narrative based on my own experience and transformed that narrative into visual images. The visual images were not realistic representations of my memory, but rather a poetic representation of my emotions.



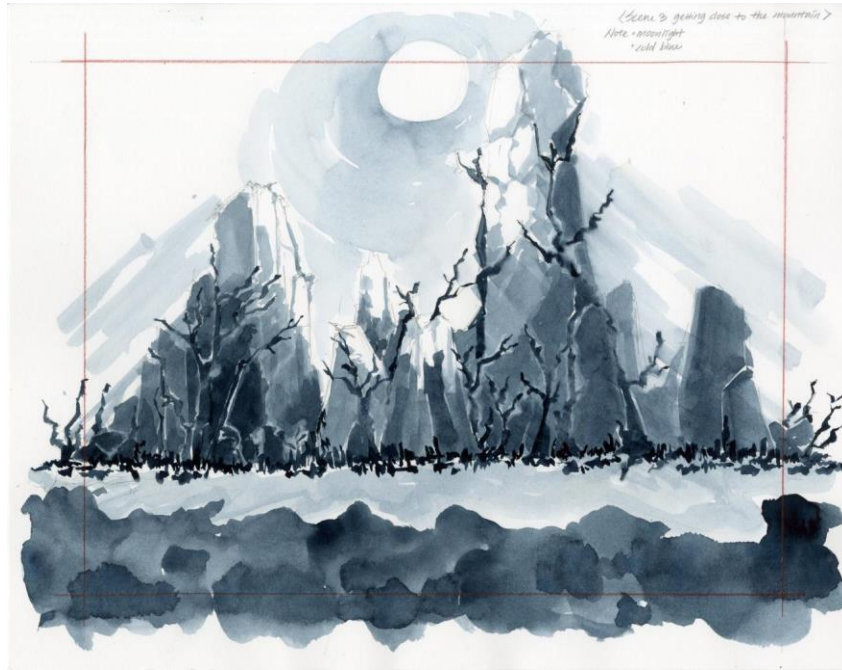


Illustration 7: A concept sketch for the media content

Interestingly, from this point of collaboration, our roles as designers slightly swapped, without us even intending it to be so. Even though I was a scenic designer, I ended up designing the content of the projections, and Eric, who is a media designer, ended up designing the room layout in order to better incorporate the physical space into the projected images.



Illustration 8: A digital drafting of the room created by Eric Gazzillo

The concept sketches for media content were handed over to Stephanie Busing, another collaborator who is also an MFA integrated media student. Stephanie took my concept sketches, added her own touch of colors and shapes, and created Photoshop renderings of them. While she was creating the digital versions of these sketches, she kept in mind what portion of the images would be projected where in the room--that way, the elements in the room would enhance how the images appeared when projected.



Illustration 9: A digital rendering created by Stephanie Busing

The team did not want to project static two dimensional images, but rather wanted to use the moving images in order to give the sense of time and motion to the room. Therefore, the digital renderings were sent to Nicole so that she could add animations to those renderings in the After Effects program. The animations then came back to me, and I added sound effects to give more life to those animations. Finally, the complete animations were sent to Eric, and he was in charge of combining the videos and mapping them to the physical walls of the room.

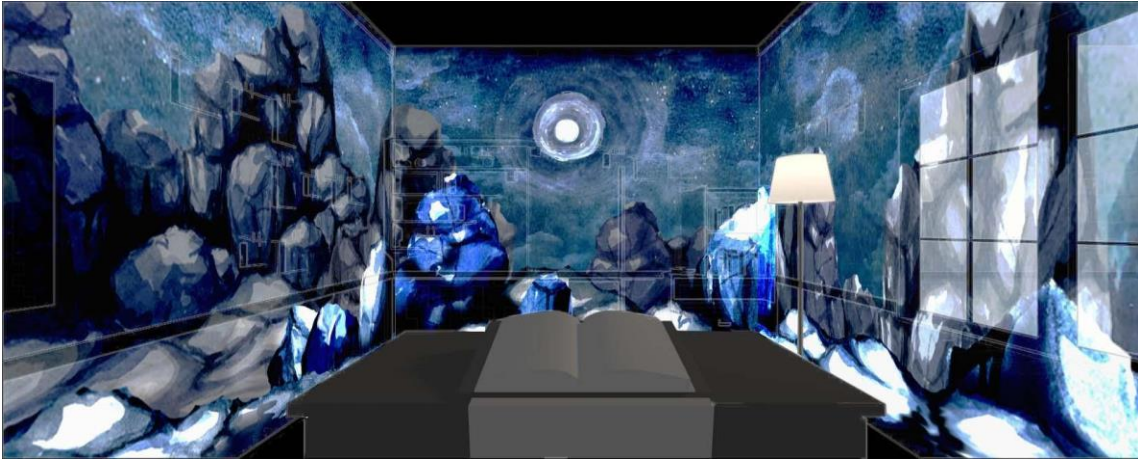


Illustration 10: A rendering of the video mapping created by Eric Gazzillo

At the time, it was challenging to have four people working on different aspects of the media content. We all worked on our personal computers, all on different operating systems, and the files were usually too big to easily email back and forth. However, the team worked out these obstacles with thorough planning and clear communication throughout the entire process. As a result, we were able to create visually stunning media content that could have been a challenging load of work for one person to achieve.

### **CONSTRUCTING THE SCENERY FOR THE MEDIA**

Building the scenery for this project required thorough planning and extreme accuracy because the media was going to be projected on the walls. Unlike the video mapping projects which use the existing architectural elements, we designed the physical structure according to the media. Therefore, if the scenery was not built exactly how it was drafted, the images were not going to match up to the physical structure. The team

had to spend a lot of time making every element of the scenery match the drafting because re-rendering the media to match inaccurate walls would have taken even longer hours.

## THE IMMERSIVE MULTIMEDIA INSTALLATION, IN BETWEEN

The Installation was up for four days from April 22<sup>nd</sup> to April 25<sup>th</sup> of 2013 in the Oscar Brockett Theatre in the Winship Theatre building. The audience was invited by postcards and social networks. Only one person was allowed at a time into the installation and each one had fifteen minutes personal viewing session. We were able to control the traffic of audience by putting up sign-up sheets by the installation entrance.

The written text was projected in English on a big book that set on the desk. While the diary texts appear on the book, the audience also could hear the Korean girl's voice narrating the diary in Korean language. Animated images were projected on all four walls enhancing the story and the emotions. Outside of the room, there was a blank diary on the desk for the audience to share their own stories or give the creative team their feedback about the installation.



Illustration 11: The Room without Projections on the Walls





Illustration 12: Sailing to the New World Scene



Illustration 13: Alone in a Foreign Environment Scene

## CONCLUSION

I got a lot of positive feedback on the visual aspects of the installation. However, some complained about how they could not read the diary texts because they were occupied with the images on the walls. I think the simultaneously appearing images and diary texts were overwhelming for the audience. I was afraid that not being able to read the texts hindered people from taking in the narrative of the installation. However, I discovered otherwise from the feedback diary.

There were two types of responses I got from the audience. On the feedback diary, some thanked saying, “thank you for sharing your journey with me,” and some said that they had a great journey. I think for the people who thanked me for sharing my journey, the installation was about observing someone else’s experience. For the people who said that they had a great journey, the journey became their own and they were able to put themselves in my shoes. Either way, I believe the narrative was delivered to the audiences.

This long journey I took with the project transformed me even more as a bi-cultural artist. Sharing my personal story with my creative team made me overcome my insecurity as a bi-cultural being. Working on this project not only forced me to evaluate my cultural identity but also helped me grow as a collaborative artist.

## Appendix A: The postcards for *In Between: A Journey of Cultural Integration*



In Between :  
A Journey of Cultural Integration

An Immersive Multimedia Installation

April 22nd-25th, 9am-9pm  
Oscar Brockett Theatre, Winship Building  
University of Texas at Austin

Reserve your 15 minute viewing session at the  
installation entrance.

Artistic Team:  
Chris Yoo, Eric Gazzillo, Nicole Ciesinski,  
Stephanie Busing, Danielle  
Wright, Rachel Bennick, Danica  
Salazar, Rikki Perez, Samantha Kuh,  
Kara Konop, Ryan Belock



Four horizontal dashed lines for an address.



Cover art by Stephanie Busing



## **Appendix B: Installation Script**

### **Brockett Exterior (The Installation Entrance):**

The audience will enter the installation through the backdoor of the Brockett. In the hallway, there will be a sign-up sheet for scheduling appointments to see the production (must be written in pencil for cancellations) since only one person is allowed at a time for the show. Above the door is a large clock as the individual audience members will enter only during their scheduled time slots.

### **Entrance:**

Upon the entrance, we will be in a narrow pathway which is created by black curtains. Dim lighting will light up the pathway and quiet music will play. At the end of this pathway there will be a door which leads to the room. On the door, we will see the title of the installation written in beautiful handwriting.

### **The room:**

There will be a large desk in the middle of the room. On the desk, we will see a large book with blank pages. By the book, there will be a small desk lamp and a mug cup with pens and pencils in it. The drawers of the desk will be filled with school supplies. There will be a big window on the right wall and a hidden door on the wall in front of the desk. This hidden door will look like a continuation of the wall and the audience will not notice this door until at the end of the show when a door image will be projected on it. A simple standing lamp will be in the corner of the room and a few empty picture frames, and wall shelves will be on the wall. Everything in this room will be in different shades of gray. The wall will be subtly textured and painted to look distressed.

### **Scene 1 [introduction]:**

A projected beam of light will fade up around the prop lamp and a girl's silhouette will appear on the left wall of the room creating the appearance of a girl sitting at the desk. The blank pages of the book will glow and handwritten English texts will start appearing with sound effects as if someone invisible is writing it. While the texts appear on the diary page, we will hear a girl narrating the texts in Korean language. This will prompt the audience member to sit at the desk.

[Diary Entry] \*\* Note: The grammar in diary entries is intentionally written in an awkward way.

Dear diary...

It was another boring day at school. I am really getting sick of sitting at my desk all day learning things that does not interest me. I want to do some creative things! I want to

draw, I want to be involved in plays, and I want to go see more exhibits and shows! But I do not have time for any of that... I have to study for the midterm exam that is coming up next month. I have to memorize stupid dates and names. I know that what I learn in school matters because I have to take college entrance exam but after the exam, how is it going to help me get closer to my dream?

School was stupid as always, but at least I got to hang out with my friends after school.

Today was Yoojung's birthday (pictures of girls in school uniforms, the birthday cake, and gifts start appearing on the empty frames) so we got a birthday cake for her. I always have such good time with my friends. When we talk and laugh, time just flies by!

When I got home, my parents were waiting for me at the dinner table (pictures of a cozy house, family, and food appear on the frames) and with my favorite dish. Ah, I feel so happy to be around my friends and family :) I hope I get to enjoy this happiness as long as possible even after I go to college.

**\*\*Note:** All the pictures will be cleverly cropped so that no faces will be revealed.

Transition to Scene 2: When the diary entry ends, multiple pages will flip (via projection) in order to give the hint that many days have passed. While the pages flip, the pictures on the frames will change rapidly as well.

## **Scene 2 [cityscape]:**

Now on the new page of the diary, text will start appearing again.

[Diary Entry]

Dear diary...

I have decided. I am going to see what is out there. I do not want to do meaningless learning at school anymore. I don't want to be passive about my life. I am going to take actions. I am going to go out to the bigger world! Thinking about new place makes me nervous AND excited at the same time! Meeting new people, going to a different environment and being on my own is all just exciting!

The girl's silhouette will turn her head towards the window and projected imagery will begin to appear in the window. In the window, we will see a beautiful cityscape (not so detailed but somewhat abstract, bright and colorful) far away on the horizon line of the ocean.

## **Scene 3 [sailing]:**

Silhouette will turn off the lamp and room will be dark. Then, we will see the bow of the boat cutting through the water. The room will become bright as the sky will form around the room (via projection). The fast moving water will be seen at the sides of the room and

the distant city will be seen in the front. Over time the sky will grow dark and the bright gleaming city will become dim and gray as the traveler will approach closer to the cityscape. Things will grow increasingly gray and foreboding. As the environment will begin to appear a bit menacing, the lamp will snap back on shining light on the diary.

[Diary Entry]

Dear diary...

It was a long trip getting here. I am exhausted... and I am scared. This place is very different from what i expected. I was really excited about the new place and thought this place would be glamorous. I guess I had too high of expectation. This place is not like how I expected. What have I done? Was I sure about leaving home? How am I going to live in this new place? I already miss what I have left back home. It really sucks to say bye to my friends and family and leave my precious memories behind. But I am sure time will fly... or at least I hope it does.

#### **Scene 4 [mountain]:**

The distant city seen earlier will manifest itself as mountains growing around the room. From the ground, the mountains will shoot out of the ground around desk. Eventually, human-like figures with glowing eyes will begin to show themselves around the room. The number of these strange figures will steadily increase. The number of the figures will become overwhelming and they will start talking louder and louder in an incomprehensible language. Their eyes are fixed on the middle of the room where the audience member will be sitting. The text will start appearing again on the diary.

[Diary Entry]

Dear diary...

There are just so many things going through my head and these thoughts are pulling me deeper and deeper inside a pit. Why do they stare at me? Do I smell? Do I sound funny? I can't even understand what they are saying. Are they talking about me? Are they making fun of me? Are they going to hurt me? Oh... What have I done? Why am I here? Did I make the right choice to come to a new place? I no longer remember my purpose of leaving home and venturing out to come here. What was it that i was looking for? What was my purpose? I am scared and confused. Everything is so unfamiliar.

#### **Scene 5 [hiding]:**

The figures will start to fade away at a predetermined point in the diary text. The bodies will fade until only the eyes will be seen. The eyes will grow larger as they fade out until only one will remain. As the final eye will continue to grow, an image of a room will be seen in the pupil. This room image will grow to envelop the entire room. The projection

will wash out the grungy texture of the wall and paint the pastel tone wallpaper on the wall. Comfort and girly items such as blankets, dolls, and mementos will be projected around the room.

[Diary Entry]

Dear diary...

No one understands my loneliness and desperate need of someone; someone that I can talk to, someone that I can laugh with, someone that I can tell my feelings... just someone who would keep me company. I can't stop thinking about my home, my family, and my friends. I miss my room. I want to be there now.....I feel like I am alone against the world. I have cried so long and I am exhausted. But I know I have to go through this. I have already made a choice and I can't go back anymore because I have lost my boat. I am going to gather things to make this place cozy and comfy. I am going to build my own room in this place. I am going to start something on my own.

#### **Scene 6 [Embracing]**

We will see the mountains again. This time one of the mountain dwellers will come over and spark a fire. As it grows bigger and brighter, we will start to see a bit of a world in this foreign environment. As the fire will die out, the rising sun will be seen.

#### **Scene 7 [seeking]:**

The sun will begin to reveal the beauty of the place and the creepy shadows from the night will reveal themselves as harmless objects. The beautiful scenery will continue until a door will be seen on the horizon.

[Diary Entry]

Dear diary...

I am still lonely and scared but I am slowly gaining the courage to have the courage to explore this place now. It is not going to be easy and I know that. But I can't give up now because I don't want to worry my friends and family. I need to show them that I am doing well here.

I have to set aside my feelings of loneliness, anger, and fear. I am going to become a stronger person and push through. Eventually, all my emotions will go away and I will find myself enjoying this new place. I am sure that will happen...

Wake up and see what's out there! There is nothing to be afraid of! Be positive and build confidence! It's only the beginning of a new chapter!

The projected door will eventually land dead center in front of the audience revealing the real life door. The room will go dark except for the door. The audience member will exit.

**Backroom: [Feedback]:**

The audience will leave the room and find a diary on a desk. The audience will write their own ending to the story based on their own experiences.

**Notes:**

Total time per showing: 10 minutes

Max: 1 audience member per showing

Entrance of audience on timer

## Bibliography

- Jones, Robert Edmond. *The Dramatic Imagination*. New York: Methuen Theatre Arts Books, 1987. Print.
- Nam, Hye Yeon. "Hye Yeon Nam." *PORTRAITURE NOW: Asian American Portraits of Encounter*. Smithsonian Institution, 19 Mar 2012. Web. 25 Apr 2013. <<http://www.npg.si.edu/exhibit/encounter/index.html>>.

## **Vita**

Christina Yoo is originally from South Korea. She received her Bachelor's of Art in Drama from the University of Arkansas, Fayetteville. In 2010, she entered the graduate program at the University of Texas at Austin to pursue a Master of Fine Arts in Theatrical Design.

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This thesis was typed by the author.